# Monsters, Orphans, Robots

**ETHN studies**

Professor K. Wayne Yang

- Wednesdays 1-2:30p at Inter-tribal Resource Center, Price Center (2nd Floor, above Rubio's)
- Thursdays 8-9:30p at Roundtable Pizza, Price Center

This course considers dark agencies, queer threats, and how they seep through cracks in containers meant to disable them. This class will be writing intensive with an artistic production component. Prequisite: ethn 100

**Required Texts:**
Please print and bring 2 weeks of readings to class: for current and upcoming weeks. I recommend you print and bind all the readings.

<table>
<thead>
<tr>
<th>Films/videos available through UCSD library reserves</th>
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<tr>
<td>• <em>Onibaba</em>. 1964. Director: Kaneto Shindō. FVLV 3309-1 (Videocassette)</td>
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<tr>
<td>• <em>Set it Off</em>. 1996. Director: F. Gary Gray</td>
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<tr>
<td>• <em>For Colored Girls</em>. 2011. Director: Tyler Perry (make sure it’s the 2011 Perry version!)</td>
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<td>• <em>The Shining</em>. 1990. Director: Stanley Kubrick. FVLDV 2241-1</td>
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<tr>
<td>• <em>Paradise Now</em>. 2006. Director: Hany Abu-Assad. FVLDV 3430-1</td>
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<tr>
<th>Readings available as ebooks through UCSD library website</th>
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<th>Readings available electronically on Ted.ucsd.edu</th>
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<td>• Tuck, Eve &amp; C. Ree (draft manuscript). “What is needed is a glossary of haunting to combat a glossary of horrors”.</td>
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(continued on page 2)
Readings (continued)


Additional film, video, and readings may be assigned.

Assignments and grading - 25% each

- **3-5 page double-spaced paper.** Using a film (or novel, television, etc.) of your choosing, critique how the monster is played in the (settler) colonial imagination. Then, point to possibilities for monstrous agency or being that exceed its colonial confines.

- **A term for a glossary of hauntings. Text based art (installed art project).** A term of for Glossary of Hauntings. This will cost you some $$$.

- **Collaborative works.** These include group performances, demonstres, photos, videos, the glossary of terms, art opening, etc.

- **Weekly discussion board posts.** 2 or 3 short writing prompts each week. These are meant to (1) help you think through the readings / lectures in order to develop a final paper, and (2) conceptualize and critique your art project.

Attendance & Participation – (up to negative 100%)
This course demands perfect attendance! In class discussion, I expect democratic participation that involves careful listening as well as speaking thoughtfully. Because everyone participates differently, it is fine if some people speak often, and others speak infrequently. Some people speak up more in small groups, others in large settings. However it is possible to over-participate, dominating the discussion without listening. It is also possible to be risk-averse, and not speak enough out of a sense of insecurity. Both of these will result in a lower participation grade.

My basic system:

0 = Student actively listens, and seeks to contribute to class discussion or group work.
-10% = Student often does not listen to others, or is often passive when opportunities arise to participate in class discussion and group work.
-2% per class = Student is late
-10% per class = Student is absent
+/- = In special circumstances, I may add or subtract additional percentage points.
<table>
<thead>
<tr>
<th>Week</th>
<th>Readings</th>
<th>Project timeline</th>
<th>Lecture</th>
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</table>
| 1    |          |                  | Monster as civil state’s scapegoat  
Film: Onibaba  
Film: Shake, Rattle and Roll |
| 2    | 1. Tuck/Ree: Glossary  
2. Menez: Viscera Sucker  
3. Lim: The politics of Horror  
4. Film: Onibaba | Demonstrate Sonnets  
Finalize groups | Horrors and Hauntings |
| 3    | 1. Keeling: Witches Flight  
2. Keeling: “Ghetto Heaven”  
3. Film: Set it Off | Demonstrate Sonnets  
Finalize groups | Witches and bitches:  
black, queer threats to the civil-state  
Film: For Colored Girls  
Radiolab: Patient Zero |
| 4    | 1. Spillers: Mama’s Baby  
2. Film: For Colored Girls | Demonstrate Shorts | Demonstrate Shorts  
Video: This must be the spook house |
| 5    | 1. Womack: Drowning in Fire  
2. Film: The Shining | Demonstrate Shorts  
Finalize groups | Guest: Kai Small  
Settler Colonial anxieties  
Video: 187 Superman |
| 6    | 1. Moraga: Looking for the Insatiable Woman | Text based art  
concept due | Indigenous monstrous (m)others  
Guest: Mirna Carillo  
Video: Whore |
| 7    | 1. Haraway: Cyborg Manifesto | | Robots, Andies, Syborgs  
Video: Tightrope  
Video: Many Moons |
| 8    | 1. Film: Paradise Now  
2. Reading TBD | 3-5 page double-spaced paper due | Suicide bombers  
Guest: Lila Sharif |
| 9    | 1. Film: Oasis | Text based art due | Orph |
| 10   | | | Glossary of Hauntings Art  
opening |

### Majoring or Minoring in Ethnic Studies at UCSD

Many students take an ethnic studies course because the topic is of great interest or because of a need to fulfill a social science, non-contiguous, or other college requirement. Often students have taken three or four classes out of “interest” yet have no information about the major or minor and don’t realize how close they are to a major, a minor, or even a double major. An ethnic studies major is excellent preparation for a career in law, public policy, government and politics, journalism, education, public health, social work, international relations, and many other careers. If you would like information about the ethnic studies major or minor at UCSD, please contact Yolanda Escamilla, Ethnic Studies Department Undergraduate Advisor, at 858-534-3277 or yescamilla@ucsd.edu.